

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN, CONDUCTOR

FRIDAY NOVEMBER 1, 1985

WALTER HALL

8 PM

PROGRAMME

LEO (1969)

ROBERTO GERHARD
(1896-1970)

Christine Feierabend, flute
Brian Simpson, clarinet
Linda Bronicheski, horn
Robert DiVito, trumpet
John Loretan, trombone
Glenn Hodgins, piano and celesta
Joseph Cordi, percussion
Stephen Skoutajan, percussion
Marc Sabat, violin
Jean Bresse, violoncello

INTERMISSION

RAIN COMING (1982)

TORU TAKEMITSU
(b. 1930)

Christine Feierabend, flute and alto flute
Genevieve Graham, oboe
Brian Simpson, clarinet
William Cannaway, bassoon
Linda Bronicheski, horn
Robert DiVito, trumpet
John Loretan, trombone
John Thompson, percussion
Glenn Hodgins, piano and celesta
Marc Sabat, violin
Carol Fujino, violin
Rifat Quershi, viola
Laura Jones, violoncello
Richard Walters, double bass

FUGUE IN FOUR KEYS (1897)

CHARLES IVES
(1874-1954)

Christine Feierabend, flute
Robert DiVito, trumpet
Marc Sabat, violin
Carol Fujino, violin
Rifat Quershi, viola
Julian Fisher, viola
Laura Jones, violoncello
Richard Walters, double bass

TONE ROADS NO. 3 (1915)

CHARLES IVES

Christine Feierabend, flute
Brian Simpson, clarinet
Robert DiVito, trumpet
John Loretan, trombone
Glenn Hodgins, piano
Paul Ormandy, chimes
Marc Sabat, violin
Carol Fujino, violin
Rifat Quershi, viola
Laura Jones, violoncello
Richard Walters, double bass

THE UNANSWERED QUESTION (1906)

CHARLES IVES

Christine Feierabend, flute
Leslie Newman, flute
Genevieve Graham, oboe
Brian Simpson, clarinet
Robert DiVito, trumpet
Marc Sabat, violin
Carol Fujino, violin
Rifat Quershi, viola
Laura Jones, violoncello
Richard Walters, double bass

COUNTRY BAND MARCH (1903)

CHARLES IVES

Christine Feierabend, flute and piccolo
Brian Simpson, clarinet
Maurizio Rossetto, alto saxophone
Robert DiVito, cornet
John Loretan, trombone
Rachel Thomas, trombone
Glenn Hodgins, piano
Joseph Cordi, percussion
Paul Ormandy, percussion
Stephen Skoutajan, percussion
Marc Sabat, violin
Anyia Aide, violin
Carol Fujino, violin
Nicole Zarry, violin
Rifat Quershi, viola
Laura Jones, violoncello
Claire Pottinger, violoncello
Richard Walters, double bass

NOTES

LEO (1969)

ROBERTO GERHARD
1896-1970)

Roberto Gerhard (b. Spain, 1896, of Franco-Swiss descent) studied with Granados and Pedrell, and later with Schoenberg (1923-28). After 1939 he lived and taught at Cambridge, England, where he died in 1970. His most important works include four symphonies, a Violin Concerto, ballets, an opera, and many chamber compositions for large, mixed ensembles, as well as technical articles on music. He was fascinated by new sounds and their association with musical systems through which not only pitch but rhythmic proportions and the whole formal structure of a piece could be serially organized. These systems, however, were merely points of departure, the vital aspect being the sense of struggling with and diverging from these systems, as his ear would dictate. Because much of Gerhard's music is "athematic", rhythmic textures and instrumental colour, in carefully controlled levels of intensity or eventfulness, come to function as main elements in the musical design. The composer has provided the following note for Leo: "A title is a useful means of reference. Of course, 'opus' so and so would do just as well. Only I happen to dislike referring to works by number. What matters is the music alone. How relevant to the music, or otherwise, a listener may find a given title, is entirely up to him. I believe that some of the more striking characteristics of the Leo sign, as symbolised in the traditional zodiac figures, are reflected in the disposition and temperament of the person born under that sign. I am thinking of the lion's lazy peacefulness -- so long as he is left alone -- or of its awe-inspiring outbursts when roused. I have always wanted to pay homage to the unshakeable, natural, completely unpretentious self-reliance of the lion and to its terrific fighting power ... Leo shows the way I tried to do it". *

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RAIN COMING (1982)

TORU TAKEMITSU
(b. 1930)

Toru Takemitsu (b. Tokyo, 1930), largely self-taught, has been concerned with experimenting with unconventional instrumental combinations and techniques (including musique concrète, tape music, improvisation, graphic notation) and composing for traditional Japanese instruments in a Western manner. His pre-occupation is with sonority, timbre, texture, and silence; with giving a sense of the musical material evolving on its own; and with "the streams of sound which penetrate the world surrounding us". His 1959 *Requiem* was hailed by Stravinsky as a masterpiece. The success of his *November Steps*, commissioned for the 125th anniversary of the New York Philharmonic Orchestra in 1967, brought him to the attention of a wider public. A note in the score describes *Rain Coming* (1982) as "one of a series of works inspired by the common theme of rain. The complete collection entitled "Waterscape" includes other works, such as *Garden Rain*, (1974), *Rain Tree*, (1981), and *Rain Spell*, (1982). It was the composer's intention to create a series of works, which like their subject, pass through various metamorphoses, culminating in a sea of tonality. *Rain Coming* is a variation of colours on the simple figure played mainly on the alto flute which appears at the beginning of the piece".

FUGUE IN FOUR KEYS (1897)

CHARLES IVES
(1874-1954)

The Ives scholar John Kirkpatrick notes that the *Fugue in Four Keys* (1896) uses the hymn "The Shining Shore" as an outline:

My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly,
Those hours of toil and danger.

Midway through the piece, Ives combines this with Isaac Watts' hymn, "Azmon":

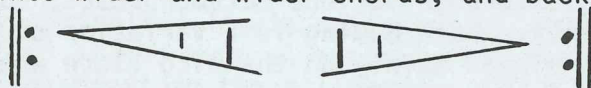
Come, let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues,
But all their joys are one.

Kirkpatrick calls "this little tone poem" a "miniature *Tod und Verklärung*, not picturing the entrance into the other life, but rather the vision sometimes granted when 'our friends are passing over'".

TONE ROADS No. 3 (1915)

CHARLES IVES

In his autobiographical **Memos**, Ives referred to his three **Tone Roads** pieces as "half serious, half in fun, but carefully worked out". He went on to explain that the **Tone Roads** are "roads leading right and left ... just starting an afternoon's sport. If horses and wagons can go sometimes on different roads (hill road, muddy road, rocky, straight, crooked, hilly hard road) at the same time, and get to Main Street eventually -- why can't different instruments on different staves? The wagons and people and roads are all in the same township ... but not all going on the same road, all going their own way, each trip different to each driver ... why can't each one ... go along the staff-highways of music, each hearing the other's 'trip' making its own sound-way, in the same township of fundamental sounds?". A subtitle to **Tone Roads No. 3** is "Rondo Rapid Transit". Ives observed that "this was about the time the Subway was started, and 'blocks' were regular things -- getting out of the block and back into it again. So -- half-tone chords opening up into wider and wider chords, and back again:



This may not be a nice way to write music, but it's one way! -- and who knows the only real nice way?".

THE UNANSWERED QUESTION (1906)

CHARLES IVES

About **The Unanswered Question**, Ives wrote: "The strings play ppp throughout with no change in tempo. They are to represent 'The Silences of the Druids -- who Know, See and Hear Nothing'. The trumpet intones 'The Perennial Question of Existence', and states it in the same tone each time. But the hunt for 'The Invisible Answer' undertaken by the flutes and other human beings becomes gradually more active, faster and louder. ... 'The Fighting Answers', as the time goes on, and after a 'secret conference', seem to realize a futility, and begin to mock 'The Question' -- the strife is over for the moment. After they disappear, 'The Question' is asked for the last time, and 'The Silences' are heard beyond in 'Undisturbed Solitude'".

COUNTRY BAND MARCH (1903)

CHARLES IVES

Ives' *Country Band March*, (partly reconstructed in 1974 by James Sinclair) was written following the composer's graduation from Yale and his resignation, after thirteen years, as organist at the Central Presbyterian Church in New York. It predates his establishing his own insurance business. Much of the material of this work was developed subsequently in other compositions, such as the *Second Piano Sonata*, *Putnam's Camp*, *Three Places in New England*, and the *Fourth Symphony*. About eighteen different tunes, or fragments, are quoted (including "The British Grenadiers", "London Bridge", "My Old Kentucky Home", and "Yankee Doodle"). As Mr. Sinclair notes, "the march's principal inspiration draws from the foibles of the amateur band. Citing only a few examples, evidence of the take-off may be seen in the off-key and out-of-step introduction, the late bows at m. 20, the disco-ordination in m. 52-55 of cornet to saxophone and flute to violins, the apparent tempo rush in m. 126-29, the glaring mistransposition of the clarinet line in m. 131-36, the near pandemonium which reigns in m. 168-80, and in the saxophone's accidental blurring of the march's finality. But nearly as important as this kind of caricature is the influence of ragtime rhythms which abound unmistakably, and add to the work's extroverted holiday atmosphere".

Ensemble Administrator - Edward Laufer.

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Tonight's concert is being taped by CJRT-FM for future broadcast.

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| November 14 | University of Toronto GUITAR ENSEMBLE
Eli Kassner, Director
Works by Handel, Vivaldi, Mozart, de Falla
8 pm Walter Hall \$3 |
| November 15
16 | OPERA EXCERPTS
The Opera Division presents fully staged and costumed scenes from the operatic repertoire.
8 pm MacMillan Theatre \$3 |
| November 17 | BORIS LYSENKO, piano
Beethoven: Sonata in F minor Op. 57. Chopin: Sonata in B flat minor, op. 35: Debussy Images (Book 1), Stravinsky: Trois Mouvements de Petrouchka
3 pm Walter Hall \$3 |
| November 18 | UNIVERSITY SINGERS, Michael Coghlan, conductor
A selection of choral treats
8 pm Walter Hall \$3 |